

# Philadelphia Musical Academy

Admissions Catalog 1976-77

**Philadelphia  
Musical  
Academy**


Joseph Castaldo, President

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# The Academy

The Philadelphia Musical Academy is one of eight fully accredited, independent colleges of music in the United States. As a "musical academy," it is concerned with the preparation and training of young musicians for careers as professional musicians and music educators. As a "college," PMA is dedicated not only to professional training of the highest order, but also to the total education of its students. The result of this educational philosophy is the "musical citizen": the individual who possesses the means to function in all aspects of the world around him as a musician and as a person.

As professional musicians, music educators, and members of the cultural community, we at the Academy feel that the dynamic mix that goes into the broad ideal of the musical citizen is one of the educational goals most worthy of pursuit. It is our hope that the quality of all your associations with the Academy, as applicant, student, and eventual graduate, will be the result of our mutual striving toward this goal.

# Facts: The Academy

**Founded:** 1870

**Chartered by:** The Commonwealth of Pennsylvania, 1915

**Approved by:** The Pennsylvania Department of Education  
to grant degrees, 1950

**Merged with:** The Philadelphia Conservatory of Music, 1962

**Regional Accreditation:** Middle States Association of Colleges and  
Secondary Schools

**Professional Accreditation:** National Association of Schools of Music;  
Pennsylvania Department of Education (for music education)

**Memberships:** The Pennsylvania Association of Colleges and Universities;  
The Council of Independent Colleges and Universities;  
The Association of Independent Colleges of Music

## Facilities

The Philadelphia Musical Academy, currently located at 313 South Broad Street in Philadelphia's Center City, is completing extensive renovation of the recently acquired Shubert Theatre Building. The seven story Shubert building, adjacent to the historical Academy of Music, will be readied for occupancy by January, 1976. It will house both a fully equipped concert/opera theatre seating approximately 1900, and a full complement of classrooms, chamber music studios, practice studios, student and faculty lounges, and administrative offices. In addition, an electronic music and recording studio, class piano laboratory, audio-visual equipment, and food center will be available for student and faculty use.

The Academy's music library contains an extensive collection of musical scores and books on music numbering over 10,000, and more than 6,000 titles of recorded and taped music. In addition, approximately 150 periodicals on music and the arts are currently received. The Library has recently expanded its holdings to include a more complete collection of General Studies texts. Study facilities include individual study carrels and listening booths equipped for tape and phonograph reproduction.

# Board of Directors

## Officers

William S. Fishman  
*Chairman*

Alan D. Ameche  
*Vice—chairman*

Joseph Castaldo  
*President*

Stephen Korn, Esq.  
*Secretary*

Gerald Gibbons  
*Treasurer*

Mary Tomkins  
*Assistant Secretary*

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David Cohen, Esq.  
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John. W. Merriam  
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William Siegel

# Administration and Staff

Joseph Castaldo  
*President*

Richard B. Castiglione  
*Dean of the College*

William J. Johnston, Jr.  
*Business Manager*

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*General Manager of the  
Shubert Theatre*

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*Director of Admissions/Act 101*

Aldo Provenzano  
*Director of Special Projects*

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*Director of Buildings and Grounds  
Concert Manager*

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*Registrar*

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*Financial Aid Officer*

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*Administrative Assistant  
to the President*

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*Secretary to the Dean*

Leah Farber  
*Bursar*

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*Assistant Bookkeeper*

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*Development Secretary*

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Special Projects*

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*Secretary to the Director of  
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*Secretary to the Director of  
Buildings and Grounds*

John Moyer  
*Librarian*

Stephen Conrad  
*Assistant Librarian*

Bonnie Shubert  
*Assistant Librarian*

Jani Szanto  
*President Emeritus*

Maria Ezerman Drake  
*Assistant Dean Emeritus*



# Faculty

## Brass

Tyrone Breuninger (Trombone)  
Joseph DeAngelis (French Horn)  
Roger DeLillo (Trombone)  
Richard Genovese (Trombone)  
Robert Harper (Trombone)  
Samuel Krauss (Trumpet)  
Paul Krzywicki (Tuba)  
Anthony Marchione (Trumpet)  
Michael Natale (Trumpet)  
Herbert Pierson (French Horn)  
N. Dee Stewart (Trombone)

## Classical Guitar

Robert DiNardo  
John Leonard  
Peter Segal

## Composition, Theory, Music History, Literature

James Amadie  
Theodore Antoniou  
Joseph Castaldo  
Donald Chittum  
Lilburn Dunlap  
Jan Krzywicki  
Clement C. Petrillo  
*Coordinator, Musical Studies*  
Andrew Rudin  
Evan Solot  
Michael White

## Conducting

Theodore Antoniou  
Michael Korn

## Ensembles

Theodore Antoniou (New Music,  
Symphonic Orchestra)  
Michael Bookspan (Percussion)  
Norman Carol (Chamber Music)  
Charles Castleman (Chamber Music)  
Robert DiNardo (Classical Guitar)  
Stevens Hewitt (Wind Chamber)  
Martin Knoblauch (Symphonic Wind)  
Michael Korn (Chorus)  
Carlton Jones Lake (Boys Choir)  
Peter Segal (Classical Guitar)  
Evan Solot (Jazz)  
Vincent Trombetta (Saxophone)  
Karen Tuttle (Chamber Music)

## General Studies

William Ashbrook  
Kent Christensen  
*Coordinator, General Studies*  
John DeWitt  
Gabriela Roepke

## Harp

Margarita Csonka Montanaro

## Keyboard Instruments

James Amadie (Piano)  
Elizabeth Boggs (Harpsichord)  
Robert Elmore (Organ)  
Frances Fanelli (Piano)  
Donn-Alexandre Feder (Piano)  
Viktor Friedman (Piano)  
Florenza D. Levengood (Piano)  
Doris Mason (Piano)  
J. Earl Ness (Organ)  
John Pennink (Piano)  
Clement C. Petrillo (Piano)  
Robert Plimpton (Organ)  
Susan Starr (Piano)

## Music Education

Harold Carle  
*Coordinator, Music Education*  
Nicholas D'Amico  
Elizabeth Darby  
Geoffrey Greif  
Evelyn Jacobs  
Carlton Jones Lake  
Ruth Mavronikolas  
Michael Natale  
Loran Stephenson  
Philip F. Travaline  
Vincent Trombetta

## Opera

David Agler  
William Ashbrook  
Doris Coleman  
Maria DiPalma  
Manfred Fischbeck  
Maxine Hance  
Brigitta Hermann  
David Micahnik  
Gabriela Roepke  
Spyros Sakkas  
Martha Schlamme  
Carl Suppa  
Sarah Ventura, *Director*

## Percussion

Michael Bookspan  
Nicholas D'Amico

## Strings

Richard Amoroso ('Cello)  
Norman Carol (Violin)  
Charles Castleman (Violin)  
Heidi Castleman (Viola)  
Robert Cerulli (Double Bass)  
Neil Courtney (Double Bass)  
Joseph DePasquale (Viola)  
Barbara Haffner ('Cello)  
Elsa Hilger ('Cello)  
Patynka Kopec (Violin)  
Winifred Mayes ('Cello)  
Leonard Mogill (Viola)  
Lorne Munroe ('Cello)  
Henry Scott (Double Bass)  
Jani Szanto (Violin)  
Karen Tuttle (Viola)

## Woodwinds

Shirley Curtiss (Bassoon)  
Ignatius Gennusa (Clarinet)  
Alfred Genovese (Oboe)  
Stevens Hewitt (Oboe)  
John Krell (Flute)  
Carol Light (Flute)  
Guido Mecoli (Clarinet)  
Yolanda Picucci (Flute)  
John Shamlan (Bassoon)  
Deborah Carter Smith (Flute)  
Joseph Smith (Clarinet)  
Marshall Taylor (Saxophone)  
Vincent Trombetta (Saxophone)  
John Wummer (Flute)

## Voice

Marianne Casiello  
Carolyn Dengler  
Marion Harvey  
Harold Parker  
Richard Torigi

# Facts: Student Body

## ENROLLMENT FIGURES

	1970	1971	1972	1973	1974
Full-Time Undergraduate	253	245	240	266	229
Male	174	160	157	164	126
Female	79	85	83	102	103
Part-Time Undergraduate	11	19	12	7	20
Male	3	10	7	5	15
Female	8	9	5	2	5
Non-Degree Undergraduate	23	18	39	26	44
Part-Time		14	29	18	31
Full-Time		4	10	8	13
Full-Time Opera Graduate			5	7	13
Male			2	5	5
Female			3	2	8
Total Enrollment	287	282	296	306	306

## GEOGRAPHICAL DISTRIBUTION

Region	Percent
Middle Atlantic	88%
North Central	4.5%
Western	3%
Southern	2.5%
New England	2%
Foreign	(Less than 1%)

## 1974-75 FRESHMAN CLASS (Does not include Transfer)

Number applied: 126  
 Number accepted: 67  
     (53% of applications)  
 Number enrolled: 50  
     (75% of acceptances)

### Of those enrolled:

Average verbal SAT: 481.2  
 Average math SAT: 469.7  
 Graduated in top fifth  
     of high school class: 39.5%  
 Graduated in second fifth  
     of high school class: 30%

# Admissions

Admissions to the Academy's degree and diploma programs are determined by a review of the applicant's secondary school record, SAT scores, and Audition and Placement test results. The admissions program seeks to determine the applicant's technical and intuitive grasp of his major performance medium and of music fundamentals as a whole; his ability to function in a college environment; and his overall commitment to music as a career and as an art. The Admissions process at its best should serve as a positive process of self-evaluation for the applicant: it is designed to get students into the Academy, not to keep them out.

Outlined below are processes and procedures, general information, and some suggestions for preparatory study towards a career in music. Any questions concerning Admissions should be directed to the Admissions Office. Appointments for personal interviews with Admissions personnel should be arranged at least a day in advance. Requests for catalogues, curriculum information, or other printed material are best made in writing.

# Pre-College Training

Our experience suggests that applicants with a minimum of three to five years serious study prior to college are best prepared for the Academy's program. This study usually takes the form of private instruction in a major performance area. Since the Academy offers intensive specialized training towards a professional career, a firm grasp of the basic skills are a necessary prerequisite. Equally important, however, is the experiential development of an intuitive sense of music. This sense of music, often called 'musicality,' can only be developed and refined by constant exposure to music through listening and performance. For this reason, we recommend performance in local and regional ensembles, solo recitals, and chamber music concerts as an invaluable training experience.

## Secondary School Experience

All applicants are expected to have completed 16 units of secondary school training distributed as follows:

<u>Units</u>	<u>Courses</u>
4	English
1	Algebra
1	Algebra or Geometry
7	Foreign Languages
	Social Studies
	Natural Sciences
3	Additional Mathematics
	Music or Other

We recommend the fullest possible participation in the high school music program, including any theory or ear training classes and performing ensembles offered.

# Application Procedures

All applicants must submit:

- 1) A completed Application Form (enclosed) and a check or money order to cover the application fee (see page 31)
- 2) Certified transcripts from all secondary schools or colleges attended
- 3) Scholastic Aptitude Test results

Applications should be filed as early in the year previous to Admission as possible, but not later than May 1 for September admission, or November 15 for January admission.

Other materials, such as letters of recommendation, submitted in support of the application, are welcome, but not mandatory unless specifically requested.

Students requesting Application Fee waivers must submit an official financial statement, such as a Federal Income Tax Statement, or Parent's Confidential Statement to verify their financial situation. Fee waivers will be granted only in cases of the most severe economic hardship as determined by the Director of Admissions in consultation with the Financial Aid Officer.

## Audition and Testing Program

The Audition and Testing Program administered by the Academy consists of the following:

- 1) An audition in the major performance area for a faculty auditioning committee
- 2) An Ear Training Placement Test dealing with the ability to match pitches, identify intervals and triads, and sight sing simple melodies and rhythms
- 3) A Theory Placement Test examining the applicant's conversance with key signatures, major and minor scales, intervals, triads, and elementary musical terminology

*cont'd.*

- 4) A brief written English composition
- 5) A Basic Piano Placement Test (for non-keyboard majors only)

Placement Test results are used as a general index of musical accomplishment, and as a specific mechanism for class assignments. Tests are scored Pre, Low, Middle, and High in comparison to the average acceptable freshman level.

# Admissions Criteria

Unconditional, or “full,” acceptance results when:

- 1) Audition is rated mid to high
- 2) All placement test results are on the freshman level
- 3) SAT verbal scores are above 450
- 4) High school class rank is in the top 50%
- 5) (For transfers) the previous college record evidences an acceptable level of accomplishment

Conditional, or “provisional,” acceptance results when:

- 1) Any of the placement test scores, SAT scores, or high school record are below minimum acceptability
- 2) When the major audition is weak

If more than two areas show severe deficiency, the applicant may be rejected.

If the major audition is unacceptable, the applicant will be rejected.

Admissions criteria are determined and administered by the Director of Admissions in consultation with the Scholastic Standing Committee.

# Major Audition Repertory Suggestions

The suggestions listed below are intended as general guidelines for the preparation of the major audition. Selections or studies of comparable difficulty may be substituted at the discretion of the applicant. Although memorization is not specifically required, it is encouraged. The major audition lasts approximately fifteen minutes. It serves both for entrance and Tuition Remission Grant eligibility determination.

**BASSOON**— Major and minor scales; one study from Wiessenbom Studies (1–50), Op. 8; one movement of the Mozart Concerto; and the first or third movement of a Vivaldi Bassoon Concerto.

**'CELLO**— Major and minor scales; and arpeggios; any movement from the first three Bach Suites; any sonata comparable to Sammartini's Sonata in G Major; any standard Concerto (Boccherini, Goltermann, Saint-Saens.)

**CLARINET**— Major and minor scales; first and second movements from one of the following concertos: Weber, First Concerto or Second Concerto; Mozart, Concerto in A Major, Op. 107, K. 622; or Weber Concertino, Op. 26; any study from H. Klosell, Civallini, or C. Rose.

**COMPOSITION**— Applicants will submit a portfolio of original scores and will be interviewed by members of the composition faculty.

**CONDUCTING**— Applicants will be asked to demonstrate baton technique, score reading ability, and aural acuity in an interview with members of the conducting faculty.

**DOUBLE BASS**— Major and minor scales; Simandl Exercises, Book No. 1 pp. 104–105, 74–75; a solo selected by the candidate.

**FLUTE**— Major and minor scales; J.S.Bach, slow movement from one of the Six Sonatas; and a piece demonstrating technical proficiency.

**FRENCH HORN**— Major and minor scales; Kopprasch, Volume 1, No. 15; composition comparable to Mozart Third Horn Concerto.

*cont'd.*

CLASSICAL GUITAR— Diatonic major and minor scales (Segovia fingering); display arpeggio development (source material: Guillian, 120 studies); two solos — one should be from Baroque period, preferably by J.S. Bach.

HARP— Demonstrate general musicianship and ability in sight reading; two etudes or sonatinas comparable to Bochsa or Nademan; a solo selected by the candidate.

OBOE— Major and minor scales; a movement from any concerto or sonata for the oboe.

OPERA— Three operatic arias, preferably one in French, one in Italian, and one in a language of the applicant's choosing.

ORGAN— J.S.Bach, two or three-part invention on piano; J.S. Bach, Prelude and Fugue for Organ; a romantic or contemporary composition chosen by the candidate.

PIANO— Major and minor scales and arpeggios; a work of J.S.Bach (two and three-part inventions, Preludes and Fugues, W.T.C.); any sonata by Haydn (except C major, H XVI:35), Mozart (except C major, K. 545) or Beethoven (except Op. 49); a composition from the Romantic period (Chopin, Schumann, etc.); an Impressionist or Contemporary composition.

SAXOPHONE— Major and minor scales and arpeggios; one study from Libanchi Concert Etudes, Book 1; a solo selected by the candidate.

THEORY— Applicants will be interviewed by members of the theory faculty and are encouraged to bring any supporting materials such as original analytic essays, etc.

TRUMPET— Major and minor scales; any one of the Arban Characteristic Studies; a solo selected by the candidate.

TUBA— Major and minor scales; Cimera, Tuba Studies, exercises 7 through 11; Wagner, Overture to "Die Meistersinger."

TIMPANI and PERCUSSION INSTRUMENTS— Timpani: Tune two timpani to any required interval within range (F to F) and execute roll. Mallets: Demonstration of current ability, and scale and chords. Snare drums, etc.: Open and close the "roll" and any of the other first "Thirteen Essential Rudiments" from memory; prepared snare drum solo; sight reading.

*cont'd.*



VIOLA— Major and minor scales and arpeggios; one of the Kreutzer Etudes or Mazas Special and Brilliant Etudes; one of the following: Handel, Concerto in B minor; Telemann, G major; or Stamitz, A major; or Hoffmeister Concerto.

VIOLIN— Major and minor scales (preferably in three octaves); selection from the Kreutzer Etudes; a sonata by Handel or Mozart, or a concerto by Mozart or Haydn.

VOICE— A song from the Italian Anthology; two songs in English; a simple folk song at sight.

# Audition Tapes

Applicants who are unable to audition in person may submit a tape recording. We request that all audition tapes submitted meet the following standards:

- 1) Tapes should be clear and relatively free of static or surface noise.
- 2) Recording speed should be 7½ ips using a standard 7" reel.
- 3) The tape reel and box should be clearly marked indicating the performer's name, instrument, and program of works, including movement number and composers' names.
- 4) The audition tape should not exceed 15 minutes in length. Please do not send a tape of a concert or recital performance.

The Auditioning Committee reserves the right to rehear any person admitted on the basis of a taped audition.

No taped auditions will be acceptable for the Opera Studies Program.

Tapes will be returned to sender if return postage and address label are included.

# Transfer Students

Students wishing to transfer to the Academy from another college should follow the application procedure outlined on page 9.

Any credits earned at another institution must be evaluated and validated by the Applied Music, Theoretical Studies, General Studies and Music Education Divisions before they will be acceptable for transfer. The student may be asked to take any tests which would aid in evaluation of his skill and knowledge. In no case will credit earned with a grade below "c" be accepted.

To be eligible for a degree from the Academy, students must complete at least 25% of their credit requirements at the Academy.

# Foreign Students

Foreign students who wish to enter the Philadelphia Musical Academy must comply with all the provisions of the Immigration Act and will be admitted only on a full-time basis.

All foreign applicants are required to take the Scholastic Aptitude Test and the Achievement Test in English Composition given by the College Entrance Examination Board which has established testing centers throughout the world. Information concerning these tests may be obtained by writing to the College Board Office, Box 592, Princeton, New Jersey 08540, or Box 1025, Berkeley, California 94701.

The Application for Admission must be completed and filed with the Admissions Office, and test scores should be forwarded from the College Entrance Examination Board. Tape recordings may be submitted in lieu of an audition.

# Curriculum

The Academy's course offerings are designed to present a complete, thorough musical training and general educational experience. All of the traditional music skills are presented in a comprehensive framework geared to guide the student through a progressive series that builds gradual skill acquisition, while at the same time developing a conceptual and creative understanding. The curriculum proceeds from a fundamental philosophy of knowledge reinforcement: basic skills, discovered through musical literature, developed by in-class writing and discussion, applied in the performance experience.

For a more detailed exposition of curriculum, course offerings, and degree requirements, please see the Curriculum Catalogue.

# Major Fields of Study

Bassoon  
Clarinet  
Classical Guitar  
Composition  
Conducting  
Double Bass  
Euphonium  
Flute  
French Horn

Harp  
Harpsichord  
Oboe  
Opera Conducting  
Opera Directing  
Opera Singing  
Organ  
Piano  
Percussion

Saxophone  
Theory  
Trombone  
Trumpet  
Tuba  
Viola  
Violin  
Violoncello  
Voice

# Theory and Musicianship Studies

The PMA Theory program is a unique approach to theoretical studies, insuring each student a solid foundation in basic skills, analysis, and literature.

Freshman theory deals with melodic and harmonic analysis and the Classical and early Romantic literature. Sophomore theory covers contrapuntal technique and form and the music of the Baroque, Medieval, and Renaissance periods. Junior theory is concerned with chromaticism and contemporary techniques and covers the late Romantic to the present.

Musicianship Studies, a three-year course of study, fosters an aural awareness of pitch and rhythmic materials. Fundamentals of music theory are correlated with aural materials so that both intellectual and aural skills simultaneously develop and reinforce each other.

# Advanced Music Electives

Advanced Music Electives are a large number of courses concerned with detailed examinations of various musical styles and literature, analysis, and creative activities. These courses are offered primarily in the junior and senior years.

## Other Required Music

Other music courses, dealing with specific secondary skills, such as Basic and Functional Piano, Music History, Orchestration, and Elementary Conducting are required in most degree programs.

## General Studies

The Academy offers a program of General Studies intended to overcome parochial narrowness without obstructing the students' growth as musicians. Through a series of required and elective courses, with increasing stress on independent study as they progress toward their degrees, students at PMA may encounter the humanities, behavioral and social sciences, cultural history, natural and physical sciences. The courses are taught whenever possible with emphasis on the special relevance of the several disciplines to the objectives of performing artists, both as professionals and as concerned members of the world community.

# Music Education

As a major portion of the Double Degree, the Academy offers a curriculum of professional education courses. These courses are designed in accordance with Pennsylvania Department of Education guidelines and provide a series of in-depth explorations of skills and techniques necessary to the primary and secondary school music teacher.

# Opera Studies

The Opera Studies program consists of a series of courses and practicums with an orientation towards the development of singing-acting potential and role versatility. Courses include: History of Opera and Theatre, Body Movement, Acting, Staging, Dramatic Literature, etc.

# Ensembles

Performance in both ensemble and solo settings is an integral part of the total educational structure at the Academy. All students, regardless of their degree objectives, are required to participate in an ensemble every semester of their residency. The Academy maintains the following in-house ensembles:

Symphonic Orchestra  
PMA Chorus  
Symphonic Wind Ensemble  
Jazz Festival Band  
Jazz Lab Band  
Guitar Ensemble

Piano Accompanying  
String Chamber Ensemble  
Wind Chamber Ensemble  
Percussion Ensemble  
Two Piano Ensemble  
New Music Group

# Degree and Diploma Programs

## Bachelor of Music

The BM Degree Program is designed for those students who wish to prepare for professional careers in performance, composition or conducting, or who desire a thorough background in anticipation of graduate study, studio teaching, or further work in specialized fields such as music therapy.

*cont'd.*

The BM Degree is designed to be completed in four years of full-time study. Requirements vary according to major, but can be summarized as follows:

- Major — *weekly lessons for 8 semesters (approximately 15 lessons per semester)*
- Theory — *6 semesters*
- Musicianship — *6 semesters*
- Electives — *1 to 9 credits (approximately 1 to 3 courses)*
- Other Required Music — *12 to 21 credits (approximately 4 to 7 courses)*
- General Studies — *30 credits (approximately 10 courses)*
- Ensemble — *8 semesters*

## Double Degree: BM/BME

The five-year Double Degree program is designed to prepare students for careers in public school music teaching. The Academy takes the position that teachers of music must be of the same general level of musical accomplishment as students graduating with a BM degree. For this reason, students in the Double Degree meet all of the requirements for the BM degree in addition to completing a block of courses in professional education. Students elect one of two basic courses of instruction: Instrumental / Vocal or general music. Successful completion of the Double Degree program results in qualification for Provisional Certification by the Department of Education of the Commonwealth of Pennsylvania. The Double Degree holder needs only three years of successful teaching experience to qualify for Permanent Certification.

The five-year Double Degree requirements vary according to major, but can be summarized as follows:

- Major — *weekly lessons for 8 semesters (approximately 15 lessons per semester — student teaching takes place in semester 10)*
- Theory — *6 semesters*
- Musicianship — *6 semesters*
- Electives — *1 to 9 credits (approximately 1 to 3 courses)*
- Other Required Music — *18 to 27 credits (approximately 6 to 9 courses)*
- General Studies — *39 credits (approximately 13 courses)*
- Music Education — *20 credits (approximately 10 courses)*
- Ensemble — *9 semesters*



# Associate Degree

The Associate Degree is a two-year program designed for the student who wishes to concentrate exclusively on musical studies without general studies requirements. It serves particularly well for students planning careers oriented toward performance only who wish a thorough formal music education, but do not wish to invest the four years necessary for a Bachelor's Degree. Majors in composition, conducting, and theory are excluded from the Associate Degree program.

The Associate Degree curriculum can be summarized as follows:

Major — *weekly lessons for 4 semesters (approximately 15 lessons per semester)*

Theory — *4 semesters*

Musicianship — *4 semesters*

Other Required Music — *6 credits (approximately 2 courses)*

Ensemble — *4 semesters plus 4 semesters of chamber ensembles*

# Artist's Diploma

The Artist's Diploma is a four year program devised for the unusually gifted student capable of intensified training toward a concert performance career. The primary emphasis is upon development of performance ability in solo, chamber and large ensemble settings. Majors in composition, conducting, and Theory are excluded from the Artist's Diploma. Admission to the Diploma program puts great emphasis upon extraordinary performance ability.

The Diploma program requirements vary according to major, but may be summarized as follows:

Major — *weekly lessons for 8 semesters (approximately 15 lessons per semester)*

Theory — *6 semesters*

Musicianship — *6 semesters*

Other Required Music — *6 credits (approximately 2 courses)*

Ensemble — *8 semesters plus 8 semesters of Chamber Music*

# Master of Music or Fine Arts in Opera

## Master of Music in Opera Singing

The Master of Music in Opera Singing is designed to train young vocalists in all the crafts required of a professional singer and to develop their singing—acting potential and role versatility to the fullest extent. Training covers various styles with considerable emphasis given to voice, musicianship and acting technique. Prerequisite: Bachelor of Music in Voice or equivalent.

## Master of Music in Opera Conducting

Opera Conducting demands more than musical talent. It requires a knowledge of dramatic techniques and musical theatre to make this talent effective in opera. The technique can only be learned and fortified by practical work in the field. Prerequisites: Bachelor of Music or equivalent, advanced piano technique, at least one year's study of a string instrument.

## Master of Fine Arts in Opera Directing

As a basis for work in this field, it is suggested that the entering student provide himself with general background in the humanities, with special emphasis on the history of art, music history and literature, together with some knowledge of psychology, sociology, and philosophy. He should also have some prior training and experience in acting and directing. The director must know the symbols, vocabulary, and possibilities as well as limitations, of these various disciplines. His ultimate responsibility will be to synthesize these disparate elements in the opera. Primary emphasis will be placed on his facility in understanding and working with singers. Prerequisites: Bachelor of Fine Arts, Bachelor of Arts, Bachelor of Music or equivalent.

*All students in the Opera Studies program are required to participate in Opera Production each semester of residence either as crew or performers. Preparation and actual performance in at least two major roles is required of majors in Opera Singing. Majors in Opera Conducting are required to prepare at least two complete operas, one of which will be a public performance. Majors in Opera Directing are required to prepare at least two operas, one of which will be a public performance.*

# Financial Aid

The Philadelphia Musical Academy makes every effort to provide maximum financial assistance to students who demonstrate financial need. Available aid falls into three basic categories: 1) Philadelphia Musical Academy Tuition Remission Grants; 2) State, federal or private grant programs; 3) "self-help" programs.

Incoming students can express their interest in being considered for financial aid by so indicating on the Application for Admission form.

No student can be considered for aid unless he files a Parents Confidential or Students Financial Statement. Statements should be submitted to the College Scholarship Service, Box 176, Princeton, NJ 08540 no later than March 1. Forms can be obtained from your high school guidance counselor, the Academy's Admissions or Financial Aid Offices, or by writing directly to Princeton.

Students are required to report the receipt of any scholarship aid from sources outside the Academy to the Financial Aid Office. PMA reserves the right to review the financial aid awarded and make appropriate adjustments.

All financial aid is coordinated by the Financial Aid Officer.

## Facts: Financial Aid

69% of PMA students receive aid (from all sources)

*Average aid package: \$1536  
(for academic year 1974-75)*

47% of PMA students receive Tuition Remission Grant aid

*Average Tuition Remission Grant: \$500  
(Range: \$250 to \$1300)*

### Philadelphia Musical Academy Tuition Remission Grants

A program of grants providing scholarships in the range of \$250 to \$1300 to all full-time students in all major programs. Awards are made on the basis of financial need, musical ability, potential or continuing service to the Academy, and (for continuing students) academic achievement.

Grant awards to entering students are made primarily on the basis of the entrance audition and the Parents Confidential Statement. Grant awards are determined by the Dean of the College and the Director of Admissions in consultation with the Financial Aid Officer.

Continuing students must apply by February 1. Entering students must be auditioned, tested, and admitted to the Academy by April 15.

### **Pennsylvania State Scholarship Program**

A program created by the 1965 General Assembly of Pennsylvania and administered by the Pennsylvania Higher Education Assistance Agency. Awards to high school seniors are granted on the basis of financial need. High School graduates who have a lapse of one year between their graduation date and the date of their planned enrollment may apply directly to the Pennsylvania Higher Education Assistance Agency; Town House; Harrisburg, PA 17102.

### **Basic Educational Opportunity Grants**

The Basic Educational Opportunity Grant program is a Federal aid program designed to provide financial assistance to those who need it to attend post-high school educational institutions. This is for students who began or will begin their post-high school education after April 1, 1973.

### **Educational Opportunity Grants**

A program of direct awards available to students with exceptional financial need who show academic or creative promise. This is a federally-supported program, with grants ranging from \$200 to \$1000 a year. Deadline for filing applications: April 15.

### **Philadelphia Board of Education Scholarships**

A scholarship program providing approximately thirty grants annually, each in the amount of \$500. Scholarships are open to Philadelphia public school seniors in a city-wide competition conducted by the Division of Music Education. Philadelphia High schools are informed each year of the application procedure and deadline date for filing applications.

### **Esther Gowen Hood Music Scholarships**

Scholarships awarded to American students of music from Philadelphia, irrespective of sex or religion, for a two-year course of study. Amount of the grants vary according to need. Applicants must be recommended by the Academy.

### **Ezerman—Drake Scholarship**

An annual scholarship of \$400 founded by William Ezerman and Maria Ezerman Drake in memory of their mother, M. Sophia Ezerman. Open only to instrumental majors. Deadline for filing applications: April 15.

#### **D. Hendrik Ezerman Foundation Scholarships**

A scholarship program for pianists established under a trusteeship in memory of D. Hendrik Ezerman, providing for a number of grants ranging from \$400 to \$1,200 annually. Deadline for filing applications: April 15.

#### **Music Education Recognition Award**

Awarded to a fifth year student in the Music Education program who has distinguished him/herself throughout the academic sequence and shows promise in the field through his/her musicianship, initiative and imagination.

#### **Musical Assistance Fund Scholarships**

A scholarship program, founded by Mrs. David Rockefeller, whose aim is to encourage talented young musicians who hope to pursue careers as instrumentalists in symphony orchestras. Vocal students and pianists are excluded. Special emphasis is placed upon assisting young black instrumentalists of outstanding promise. Applicants must be recommended by the Academy.

#### **PMA Alumni Scholarship**

The PMA Alumni Association awards an annual scholarship of \$500 to a sophomore or junior on the basis of musical ability, academic scholarship, and financial need. The Dean of Faculty will recommend a number of qualified students to the Alumni Board which will hold interviews with the candidates and make the final selection. The recipient will be announced at Commencement each May.

#### **Presser Foundation Scholarship**

An annual scholarship grant of \$400 awarded to a worthy undergraduate student. Applicant is recommended by the Academy.

#### **Other Scholarships**

A number of other scholarships are generally available from individuals and foundations who wish to remain anonymous. Information concerning these grants is available in the Office of the Dean of the College.

#### **Federal College Work-Study Grants**

A program of employment for full-time students in good standing or accepted for enrollment as freshmen or transfer students, funded under a grant from the Federal Government. Eligibility depends upon need for part-time employment to defray college expenses, with preference given to applicants from low income families. Deadline for filing applications: April 15.

### **Philadelphia Musical Academy Work-Study Grants**

A program of financial aid which provides part-time work opportunities to qualified students. Grants vary according to need. Deadline for filing applications: April 15.

### **National Direct Student Loan Program**

A program of borrowing administered by the Academy with funds made available under a grant from the federal government. A student may borrow up to \$5,000. The undergraduate repayment period and the interest do not begin until nine months after the student ends his studies. If a borrower becomes a full-time teacher in an elementary or secondary school or in an institution of higher education, as much as half of the loan may be forgiven at the rate of ten percent for each year of teaching service. Deadline for filing applications: April 15.

### **The Guaranteed Loan Program**

The U.S. Office of Education also sponsors a loan program which enables students to borrow money directly from a savings and loan association, credit union, bank, or other participating lender. The general outline was established by Federal law, but each State administers the program according to slightly different procedures. A student may borrow up to an annual maximum of \$2,500. If the adjusted family income is under \$15,000 per year, the Federal Government will pay the full interest charged on this loan while attending school, and prior to the beginning of the repayment period. Repayment begins on a date between 9 and 12 months after completing or leaving school. The maximum repayment period is 10 years, although minimum repayment requirements may reduce this. Deferment of repayment may be authorized for service in the military, Peace Corps, or VISTA, or for any period that you return for full-time study. Arrangements for this type of loan must be made directly between the student and the lender.

### **Tuition Plan**

For the convenience of parents who prefer to pay college costs in monthly installments, the Philadelphia Musical Academy has made arrangements with a leading educational lending organization which provides these services — Tuition Plan of New Hampshire, Concord, NH 03301. A brochure, giving details of the plans offered will be mailed to parents of students who are accepted for enrollment.

# Act 101 Program

The Philadelphia Musical Academy has recently been awarded a grant from the Commonwealth of Pennsylvania's Office of Equal Opportunity to establish an Act 101 program to aid educationally and economically disadvantaged students interested in completing a Bachelor of Music or Bachelor of Music/Bachelor of Music Education degree.

This program provides students with tutoring and counseling in their freshman and sophomore years in Music Theory, Ear Training, Keyboard, and/or English. In addition, a six-week, pre-college summer preparatory session dealing with these same skill areas is offered. All services offered by Act 101 are free of charge, and every effort will be made to distribute available financial aid in such a way as to arrange adequate aid packages to all Act 101 students.

Students eligible for the program are those who:

- 1) Demonstrate technical competence, musical understanding and performance ability in their major area (instrumental or keyboard instruments, voice, composition, theory, or conducting)
- 2) Have completed a secondary school education
- 3) Have SAT verbal scores in the range of 300 to 500
- 4) Demonstrate serious but correctable deficiencies in Music Theory, Ear Training, Keyboard, and/or English Language Skills
- 5) Demonstrate serious financial need
- 6) Possess a real desire to pursue a professional career in music and show evidence of the potential to do so.

*Available only to Pennsylvania residents.*



# Summer Program

As an adjunct to the Academy's regular academic year offerings, and as a preparation for in-coming freshman students, PMA offers a six-week summer session. Pre-freshman level courses in Ear Training, Theory, Basic Piano, English and Study Skills are available to entering students who did less than satisfactorily on any of the entrance placement tests. These courses are also recommended for students entering their senior year of high school and who plan to attend a college of music upon graduation. Other courses to be announced. For more information contact the Office of the Registrar in April or May.

# Applicant Services

As a general aid to young musicians interested in attending the Academy, or interested in careers in music generally, the Academy has recently instituted a series of Career Symposia — one-day events exploring all the facets of the professional music world. The Symposia are open to all interested high school groups at no charge. Please have the sponsoring teacher contact the Admissions Office for further information.

# Tuition and Fees

## Tuition

### Undergraduate

Full Time Degree Program	per semester	\$1300
Part Time Rates		
Individual Major Instruction	per hour	\$20–40
Individual Secondary Instruction	per hour	\$15–30
Class Instruction	per credit hour	\$90
Special Tutoring for Classroom Work	per hour	\$20–40

### Opera Graduate

Full Time Degree Program	per semester	\$1400
Part Time Rates		
Individual Major Instruction	per hour	\$30–40
Class Instruction	per credit hour	\$95

## Tuition Refund Policy (effective September 1, 1975):

Cancellation of registration before beginning of class: retention of \$100.00; refund of balance paid.

Withdrawal before end of DROP AND ADD period (generally two weeks after beginning of classes): refund of 75% of semester tuition.

Withdrawal from two to four weeks after beginning of classes: refund of 50% of semester tuition.

Withdrawal from four to eight weeks: 30% of semester tuition.

# Fees

*All fees are payable in advance and are not refundable.*

Application Fee		\$25
Registration (part time only)		15
Matriculation Fee — Tuition Deposit		100
<i>The tuition deposit is required of all students when accepted and is credited to the first semester's tuition. Not refundable after July 1.</i>		
Opera Audition Fee		10
Examination for advanced standing	per credit hour	15
Late Registration Fee		25
Late Tuition Payment Fee		50
I.D. Card		2
Theatrical Make-up Materials		5
Special or Make-up Examination		10
Graduation Fee		50
Transcripts	each	2

# Academic Calendar

## Semester I

### Registration

Freshmen — September 2

Transfer — September 3

Classes begin — September 6

Late Registration — September 6–10 (\$25 late fee)

Last day for roster changes — September 20

Yom Kippur — October 4

Last day to replace grade of “incomplete”

from previous semester — October 6

Mid-semester grades due — October 26

Thanksgiving recess — November 25–28

Classes resume — November 29

Registration for students already pre-registered — December 6–10

Final week of classes — December 13–17

Final day of classes — December 19

Final grades due — December 21

Winter recess — December 20–January 17

# Semester II

## Registration

Freshmen — January 13

Transfer — January 14

Classes begin — January 17

Late registration — January 17–21 (\$25 late fee)

Last day for roster changes — February 3

Last day to replace grade of “incomplete”

from previous semester — February 17

Spring vacation — March 7–11

Classes resume — March 14

Mid-semester grades due — March 15

Good Friday — April 8

Registration for students already pre-registered — April 25

Senior grades due — May 6

Final week of classes — May 13

Final grades due — May 18

Commencement — May 19

# Summer Session

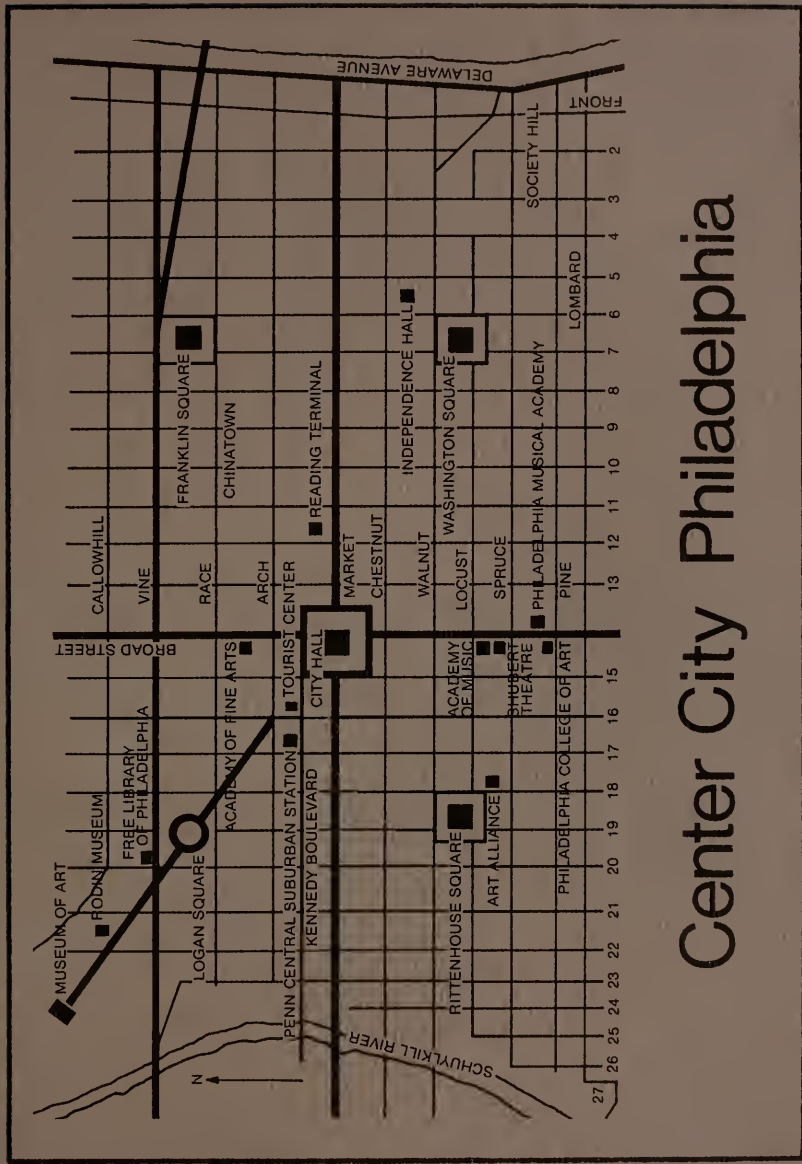
Registration — June 6–10

Classes begin — June 20

Independence Day — July 4

Final grades due — August 1





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